

FULL MANY A PLAY IS BORN TO BLUSH UNSEEN



Daisy Dewitt
in the
New Show
on the
Amsterdam Roof

IN WIGS AND WINGS

Hitch Your Wagon to a Bit and Never Mind the Stars.

By HEYWOOD BROWN.

IT'S fun to write about plays, but much less enjoyable to describe acting. That is probably due to the fact that the public may take the reviewer's word for the merits of a play, but it is much less ready to listen when he begins to describe the players, particularly if these players are stars. The public knows John Drew, Maude Adams, E. H. Sothern and the rest too well to pay any attention to what may be written about them now.

Because of this fact we are constantly tempted to say that the star, whoever he or she may be, is of no consequence whatever, and that much the best acting is done by the newcomers to Broadway, who dusts the furniture at the beginning of the second act. Sometimes we do say it. Sometimes it's true.

The player with a bit has an enormous advantage over the actor with a long part. It is much more difficult to sustain an effect than to produce it. Like a boxer, the actor with a good small part can jab you in the eye and get away before you can size him up. Those who play the bits to-day may be the stars of to-morrow. As such they will be exposed or discovered.

Some of the most agreeable performances of this season are in small roles. Contrary to the usual rule, most of those successful snatches have fallen to women. We can't think at this moment of any particularly striking performance by a man in a small role, but a number of actresses have succeeded

in attracting attention out of all proportion to the time which they spend on the stage.

Maude Campbell as Olive in "The Man Who Came Back" has no very long part, yet her performance sticks in the memory after one quits the theatre. Agnes Marc appears only in the first act of "Mister Antonio," but in that time she makes an impression which the next three acts cannot efface. Sara Biala as Antonia Bianchi in "Paganini" has just two scenes, and makes them count heavily. Vivian Wessell has a curtain to herself in "Nothing But the Truth," and yet she may be classed with those whose merits loom larger than the parts they play.

Come to think of it, though, there is one man who makes a comparatively small part stand out. Robert Paton, Gibbs as Don Garvanna is the phoenix of "The Flame."

THE theatre may learn little from life, but there's no question that life picks up a thing or two from the theatre now and again. A friend of ours says that every doctor in town—and he's been to him—has resumed the practice of asking patients to count "One, two, three," and to say "Ah," after the manner of Dr. Sumner in "The Boomerang." Moreover, he assures us that he positively cannot interest any of the medical men in his hay fever until he has first convinced them that he is not suffering from disappointed love.



Olive Tell in "The Intruder"
Coming to the C. and H.

IF ONE may take the liberty of attempting to generalize on the basis of a few seasons of theatrical observation, the great American drama will not be written until some author fashions a play which opens in a barroom, develops in an opium den and ends in a brothel. The observation is intended seriously. We think the most effective acts we have seen this season are the first of "Mr. Antonio," laid in Tug's European café, and the third of "The Man Who Came Back" in the opium joint of Sam Shew Sing.

THE only really new idea so far," writes P. G. Wodehouse, in "Vanity Fair," "occurs in 'The Silent Witness,' where the hero fails to make the college football team because he is illegitimate. The agitators for the numbering of players in the big games ought to add another plank to their platform. We may live to see the Yale and Harvard teams turn out not only with numbers on their backs, but with properly signed and attested birth certificates sewn to the seats of their trousers." The Yale team, Mr. Wodehouse?

AFTER watching the performance of "The Magical City" at the Palace last week we are about convinced that free verse is not a good medium for dramatic dialogue. In reading the play one is struck with the fact that Zoe Akins has imparted a degree of rhythm to the lines which she has penned, but in listening to these lines spoken in the theatre we heard either a very choppy prose or an overaccentuated verse best.

Everybody knows that only a few actors can speak blank verse well, and free verse, with its more elusive meters, presents greater difficulties. Of course, it can be done, but it is a medium for small theatres and stunt plays.

"The Magical City," by the way, was not very well played at the Palace, but it is by no means good drama. The long dialogue between Petronelle and the maid and between Petronelle and the poet reads delightfully, but no sooner is the piece put on the stage than it becomes dull. In the playing nothing matters until Rudolph enters, and his arrival is long delayed.

There is an excellent lesson in "The Magical City" for playwrights other than free verse ones. The play illustrates the utter futility of slang in poetry. Anybody who saw "Common Clay" knows that the rather cheap third act was much embellished by the author's accurate use of slang. But it must be fresh slang. Not even a dead cyster is quite so dead as a discarded phrase. We remember the grief and amazement which an American audience manifested this season when Margaret Kelly, of "A Little Bit of Fluff," said "You'll get it where the chicken caught the axe." Zoe Akins' prize bad line is, "But take it from me, kiddo." "Take it from me" is stale these twelve months, and "kiddo" never existed. Any author who wants to savor his plays with slang should order his phrases left fresh at the doorstep early

every morning with the milk and the rolls and "The Evening Journal."

THE movies catch up with life every now and again and put it on the back. Better than any dramatic use of the children's court which we remember is the scene of the trial of juvenile delinquents in "The Shine Girl."

This Thanhauser film, with Gladys Hulette, is an excellent picture. True, it is somewhat sickled with sentimentality, but that pervades almost the entire field of pictures. Miss Hulette, who may be remembered for her good work as Tyltyl in "The Blue Bird," has grown up to be an interesting film actress. Possessing youth, she is happier in children's roles than any of the picture stars we can think of, with the exception, of course, of Mary Pickford, who has no rival in that field.

IN VAUDEVILLE

PALACE—Marion Morgan and dancers, Hermine Shone, in "The Evolution of Life"; Jack Wilson and company, Constance and Irene Farber, Golat, Harris and Moray; J. C. Nugent and company, in "The Squarer"; Dugan and Raymond, in "They Auto Know Better"; Louis Stone, novelty dancer, and the Beaux Arts posing number.

COLONIAL—White and Cavanagh, dancers; Belle Storey, "The Age of Reason"; Aveling and Lloyd, in "Aron Hoffman, patter; Grace Leigh and Dave Jones, in "Love Gamblers"; Willie Weston, character singer; Violinsky, the Four Danubies and the Australian Creightons.

ALHAMBRA—"Holiday's Dream," a dancing act; Flanagan and Edwards, Santly and Norton, Marion Weeks, Jack E. Gardner, in "Old Stuff"; Hallen and Hunter, in "Just Fun"; Whipple and Huston, in "Spooks"; Kerr and Berke and Dramer and Patterson.

ROYAL—Dolly Connolly and Percy Wenrich, Maurice Samuels and company, in "The Miracle"; Toney and Norman, in "Look, Listen and Laugh"; Mascioni Brothers, Charles Leonard Fletcher, Luce and Luce and Eddie Montrose.

ORPHEUM—Jack Norworth, "The World Dancers"; Joseph Howard and Ethelyn Clarke, George Austin Moore and Cordelia Hanger, George Kelly and company, Tom Edwards, Four Amaranths, Lew Wilson and Alexander Brothers.

BUSHWICK—Henrietta Crossman, in "Cousin Eleanor"; Emma Carus and Larry Comer, Maude Muller, Al Herman, George Danarell, Ota Gygi, Whitfield Bradley and Ardine, Francis P. Bent, Shoen and Mayne, Lockett and Waldron and Claude Rood.

PROSPECT—Change of bill twice weekly.

Columbia Theatre.

The Sporting Widows will hold down the assignment at the Columbia this week, presenting a two-act burlesque entitled "Circling the Globe." The piece has eight scenes.



Fay Bainter in "Arms and the Girl"
Opening at the Fulton

And Still They Come.

"UPSTAIRS AND DOWN," to-morrow evening at the Cort. Frederic and Fannie Hutton have written another one, and this is it. Oliver Morosco will produce it, it being Mr. Morosco's first New York offering of the season. The piece deals with society and servants, the characters being equally divided between those of the drawing room and those of the kitchen. The first and third scenes pass in the region upstairs and the third in the realm of the servants.

Helping to unravel the plot will be Christine Norman, Mary Servoss, Juliette Day, Ida St. Leon, Courtney Foote, Fred Tilden, Leo Carrillo, Arthur Elliott, Paul Harvey, Orlando Daly, Alfred Hesse, Adoni Fox, Robert E. Fox, William MacDonald and Robert Arnold. Robert Milton is responsible for the staging.

"MISS SPRINGTIME," to-morrow evening at the New Amsterdam. It is a musical comedy. Guy Bolton has turned out the book, Emmerich Kalman, composer of "Zaza," has written the music, P. G. Wodehouse, of "Vanity Fair" and points south, has contributed the lyrics, aided by Herbert Reynolds; Joseph Urban has designed the sets. Not only that, but the piece has been making a fearful hit in Philadelphia the past two weeks.

There are three acts, and since they all are laid in Hungary the scenery will be at least authentic. At all events, Mr. Urban so promises, and he comes from Austria, just across the line. The story is that of the love of a village girl for a famous baritone.

Sari Petross, a favorite in London and on the continent, will make her first New York appearance in the title role. Among others in the company will be George MacFarlane, Georgia O'Hamey, John E. Hazard, Charles Meakins, Jed Prouty, Joie Intropidi, Ada Weeks and Fred Rice.

"THE BULL RING," to-morrow evening at the Forty-fourth Street Theatre. This will be still another midnight show of the cabaret variety. The roof has been transformed into a replica of a Granada bull ring, and a revue has been written by Sigmund Romberg, Gus Edwards and others, and staged by Edward P. Temple. The entertainers will include Helen Tris, Ernest Hare, Patsy O'Hearn, Alice Van Ryker, the Marvelous Millers, the Gaudschmidt, Morris Cronin and His Merry Men, Hugo Jansen and others.

"THE INTRUDER," Tuesday evening at the C. and H. With their customary reticence, Messrs. Cohan and Harris refuse to tell anything about this offering beyond the fact that it is a drama by Cyril Harcourt, hitherto given to writing comedies of the type of "A Pair of Silk Stockings," and that the cast contains Olive Tell, Frank Kemble Cooper, Vernon Steele, H. Cooper-Cliffe, Frederick Emmetson, Doris Sawyer, Lawrence White, George Barr, J. H. Greene, Kenneth Keith, F. G. Harley and A. H. Reno.

It is gathered from some of the flashlights that one of the important scenes happens early in the morning—so early as 5 o'clock—but otherwise all is darkness.

"WIE EINSTEIM MAL," Tuesday evening at the Irving Place Theatre. This is a German operetta—score by Walter Kollo, book by Rudolf Bernauer and Rudolf Schanzer. Newcomers in Mr. Christians's company will be Ellen Dalesy and Magda Szecsy, from Vienna, and Heinz Lingen and Eduard Kepler, from Berlin. Christian Hub, Ernst Robert and Hertha Schoenfeld, of the old company, will also be in the cast.

"ARMS AND THE GIRL," Wednesday evening at the Fulton. Grant Stewart and Robert Baker are the authors, and the piece is a comedy. The story is concerned with the predicament of an American girl who finds herself stranded in Belgium at the outbreak of the war. As for the authors, Mr. Stewart is not unknown as a farce writer, and Mr. Baker collaborated with John Emerson in the authorship of "The Conspiracy."

Cyril Scott will head the cast, and the supporting cast will include Fay Bainter, Francis Byrne, Suzanne Jackson, J. Malcolm Dunn, Ethel Intropidi, Henry Vogel, Marie Jansel, Paul Casanova and Karl Dietz.

"ZIEGFELD MIDNIGHT FROLIC," Thursday evening on the roof of the New Amsterdam. Mr. Ziegfeld, aided and abetted by John Henry Mears, the demon after and abettor, has put together the fourth of his celebrated roof shows, and it will be seen for the first time at 9 o'clock on Thursday. The 9 o'clock performance will be largely for the benefit of reviewers, but the general public will not be refused admission upon payment of the customary fee. A midnight performance will also be given.

Joseph Urban has again designed the set and Ned Wayburn has trained the people. Of course there will be any number of beautiful girls, and here and there they will be assisted by William Rock and Frances White, Hattie Horis, Bird Millman, the Arnaut Brothers, Milo, Peggy Brooks, Eddie Cantor, Sybil Carmen, Lynch and Holland and Lucy Gillette.

"DAS EXEMPEL," Thursday evening at the Bandbox. The beginning of a season of German drama at this theatre. The piece is a comedy by Ludwig Fulda, to be presented with a cast including Grete Meyer, Margarete Christians, Aranka Eben, Hans Unterkircher and others. The Bandbox and the Irving Place will be under the joint management of Rudolf Christians and Hans Hartach during the coming season.

"RICH MAN, POOR MAN," Friday evening at the Forty-eighth Street Theatre. This is a dramatization of another magazine story, the origin of the play having been a story by Maximilian Foster, printed in "The Saturday Evening Post." George Broadhurst has made the dramatization, and George Broadhurst has staged the play, and George Broadhurst is the producing manager. The piece is in four acts and five scenes, and is a drama.

In the company will be Marie Wainwright, William B. Mack, John Bowers, Brandon Hurst, Frank Westerton, Rudolph Cameron, Emmett Sharkeford, Coates Gwennie, Arthur Fitzgerald, Jessie Ralph, Georgia Lawrence, Emily Fitzroy, Regina Wallace, Marcia Harris, Geraldine Beckwith and Helen Crane.

Bronx Opera House.

An unusual offering is scheduled for the Bronx Opera House this week, where John Galsworthy's "Justice" will play an engagement. The cast, with few exceptions, is the same as seen at the Candler Theatre during the memorable run of last season, and the few substitutions are expected to strengthen, not weaken, the cast. John Barrymore, of course, continues in the role of Falder, the defaulting clerk, and O. P. Heggie still is to be seen as Cokeson. Whitford Kane, late of "Hobson's Choice," replaces Lester Longman as the counsel for the defence, and Bertha Mann succeeds Cathleen Nesbitt in the sole feminine role.



Sari Petross
in "Miss Springtime"
To-morrow at the New Amsterdam

AROUND AND ABOUT

By GEORGE S. KAUFMAN.

AT this late date it turns out that Willie Collier came within an inch of co-starring with Gaby Deslys in the late lamented "Stop! Look! Listen!" About the time that rehearsals were to begin, however, the film magnates offered Collier a contract at a fabulous figure. Collier carried the unsigned contract to Charles B. Dillingham and laid it before him.

"What do you think I ought to do?" he asked, when Dillingham had read it. "Take it," was the reply of Dillingham, as he noted the salary. "By all means, take it. Or, if you don't want it, get it for me."

Roi Cooper Megrue appears to be strongly committed to titles of the "under" variety. "Under Fire" followed "Under Cover," and now the title of the new Megrue-Cobb play has been changed to "Under Sentence."

A man who had just seen "Pollyanna" was asked what he thought of it the other day. "It is a play," he said, "overflowing with the milk and honey of human kindness."

One of Gotham's most progressive publicity men conceived a new catch phrase for an advertisement last week and was quite put out when his chief vetoed it. "Such and such," he wanted to advertise, "will have a longer run than 'Yvette' and 'A Little Bit of Fluff' put together."

Incidentally, any one who can conceive new words and phrases for theatrical ads will open a lucrative field for himself. In all offices press agents are offering huge prizes for substitutes for thrilling, punch, vital, colossal, powerful, smashing and the rest of the theatrical bromidioms.

Joseph Urban is effecting a transformation on Mr. Ziegfeld's roof (no slang intended) at present, which accounts for the fact that the establishment of John Henry Mears is closed to the public for ten days. Not only will a new stage setting be in evidence when the new show is revealed, but even the auditorium will have been Urbanized.

In "Flora Bella" Adolph Link reads a speech which concludes with "me that has acted before the Czar." As a matter of fact, he has. In 1890 he played Shylock, as well as other Shakespearean roles, before Alexander III in St. Petersburg.

Adolph Link is a German actor of wide experience—born in Budapest, as a matter of fact, but a German actor. He has been on the stage since he was

ten, and he admits that that was a number of years ago. He has played in practically every European city, in roles comic, tragic and musical. From 1874 to 1890 he was a member of the company at the Court Theatre at Meiningen. He first came to America in 1881, and since then he has been well known to New York's German theatregoers, although he made nine trips back to Europe for limited seasons.

It was not until three years ago that he played his first role in English, the same having been the part of the doctor in "The Lure." Last season he was seen as Baumer in Emmanuel Reicher's production of "The Weavers," and the season—shades of Czar Alexander—was "Flora Bella." However—

"The Era" (London) contains a little something about Sir Herbert Tree, who has been making a flying visit to England prior to resuming that Shakespearean tour in Boston next month. It appears that Sir Herbert found time while in this country to write a book of short stories, which is by way of being a bit remarkable. Asked concerning the attitude of Americans in the war, Sir Herbert replied that a majority feel very kindly toward the Allies, although a few of them are slightly pro-dollar. And Sir Herbert is an Englishman!

"Potash and Perlmutter in Society" has duly opened in London, and the roster of those present furnishes additional proof of the fact that Germany and England are at war. Lee Kohlmar, who created the part of Mark Pasinsky in both of the Glass plate series, figures on the programme as Lee Colmer. How Mr. Kohlmar conceals his pro-German accent is something of a mystery, as it is equally Teutonic in off and on. Kohlmar, incidentally, is the only member of the New York cast who is in the London production, the title roles being in the hands of Got York and Robert Leonard, who played in London throughout the long run of the first of the series.

Samuel Hoffenstein, official versifier in the offices of A. H. Woods, lyricist thus in the interests of "His Bridal Night" and the Dolls:

Now, who would know
Which one to kiss
In negligees
Alike as this?
To which it might not be inappropriate for the layman to reply:
For me not el-
Ther's golden locks—
While live Jean Schwartz
And Harry Fox.

WHERE PLAYS CONTINUE

DRAMA.

LYRIC PLAYHOUSE "The Flame"
ASTOR "The Man Who Came Back"
..... "The Guilty Man"

COMEDY.

LYCEUM "Mister Antonio"
EMPIRE "Caroline"
HUDSON "Pollyanna"
CRITERION "Paganini"
SHUBERT "Mr. Lazarus"
GAIETY "Turn to the Right"
BELASCO "The Boomerang"

FARCE.

LONGACRE "Nothing but the Truth"
REPUBLIC "His Bridal Night"
ELTINGE "Cheating Cheaters"
GEORGE M. COHAN'S "Seven Chances"
HARRIS "Fair and Warmer"

PANTOMIME.

BOOTH "Pierrot the Prodigal"

ONE-ACT PLAYS.

COMEDY Washington Square Players

MUSICAL.

GLOBE "The Amber Empress"
CASINO "Flora Bella"
HIPPODROME "The Big Show"
FORTY-FOURTH STREET "The Girl from Brazil"
WINTER GARDEN "The Passing Show of 1916"
THIRTY-NINTH STREET "Very Good Eddie"